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ABSTRACT

This document compares English-language Bible-based picture books by religious publishers and trade publishers, offering an assessment of quality and authenticity of traditional literature in this genre. Discussions of the genre's history, of recent sales trends, and of the contribution of exposure to Bible stories at a young age to later cultural literacy form a framework for the study. It addresses several categories of content analysis and physical and aesthetic attributes, including: (1) particularly single story vs. story collection format; (2) Old Testament vs. New Testament texts; (3) original stories vs. adaptations and retellings; (4) use of illustrations to demonstrate the magnitude of a story; (5) logical sequence of illustrations; (6) Biblical accuracy; (7) presence and quality of additional information and references; (8) classification; (9) book construction; (10) end papers; (11) front matter; (12) tailpieces; (13) clarity of illustrations; and (14) clarity of text. Strengths include: correct Dewey classification, acceptable clarity in text and pictures, inclusion of book jackets, equal treatment of Old and New Testaments, and historical accuracy by trade publishers. Weaknesses include: lack of standards in construction, lack of citations to the Bible, poor sequencing of illustrations, and overemphasis on conveying a message by religious publishers. Fourteen tables summarize the data, and a detailed list is provided of the 50 books and 30 publishers represented in the study. (Contains 18 references.) (BEW)

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ED 390 406

A STUDY OF BIBLE STORIES IN PICTURE BOOK FORMAT

A Master's Research Paper submitted to the
Kent State University School of Library Science
in partial fulfillment of the requirements
for the degree of Master of Library Science

by

KEVIN L. SCHANER

APRIL, 1995

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ABSTRACT

This content analysis used fourteen criteria to compare the available body of Bible stories in picture book format produced by both religious and trade publishers. Fifty books were selected randomly from a standard reference source published by Bowker in 1994.

Trade publishers printed more single story books than religious publishers with a majority of them being from the Old Testament. Religious publishers drew their material for single stories more from New Testament sources and produced collections of stories. Neither type of publisher was likely to cite the biblical source of their stories.

All of the books were correctly classified in either Dewey's Religion section or as picture books. Almost all books showed acceptable clarity in the printing of both their texts and their pictures but the trade publishers produced more books by well-known authors and illustrators.

The strongest contrast between the two types of publishers was in their additional notes. The trade publishers' notes were directly related to the story whereas religious publishers' notes often detracted from the story.

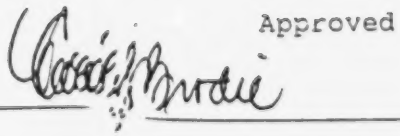
Master's Research Paper by

Kevin L. Schaner

B.S., Miami University, 1974

M.A., Kent State University, 1995

Approved by:

Advisor  Date 4/10/95

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PREFACE

I wish to dedicate this
paper to my husband, Brian,
for his continued support
and objective editing
and to
Lynda Sadowski
for her professional support
and friendship.

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CHAPTER I.

INTRODUCTION

The Bible is by far the best-known book in our culture. "Regardless of individual beliefs, because it is such a basic part of our culture, it is important for us to know something about the Bible" (Hirsch 1989, 66).

Children are often first exposed to Bible stories in picture book format. Illustrations contribute to the understanding of Noah's building of the ark, David's slaying of the giant, and the shepherd's following the Star of Bethlehem. The legends, parables, proverbs, history, biography and drama found in Bible stories can be enhanced when illustrations compliment the text.

Exposure to Bible stories at a young age can contribute to one's general knowledge of literature. Hundreds of sayings from the Bible have become part of our everyday speech. Books, magazines, newspapers and television programs often refer to biblical stories (Hirsch 1989, 66).

A reporter for *The Plain Dealer* dated 25 June, 1994 was lamenting the lack of biblical knowledge in the general public. "Teachers and professors say the classics in poetry, literature and music are much less accessible to students who have no grasp of Bible facts, much less nuances" (Long 1994, 1).

How can children's librarians expose youngsters to Bible stories? "One approach to biblical stories amenable to

public schools and libraries is to examine how a contemporary author retells a Bible story" (Cullinan 1989, 264).

Adaptations and retellings of Bible stories are often in picture book form. It is generally accepted that such adaptations and retellings of traditional literature should note the source of the original stories.

School librarians may be concerned about the possibility of controversy over the use of Bible stories. The fact is that "[T]he Bible may be used in selected ways in the public schools. Some examples are: the Bible may be used as a reference work for teaching secular subjects, taught as literature and for literary style . . ." (Reddick 1986, 85). Staff members in public school settings simply cannot read to students from the Bible for religious purposes.

Noted authorities on children's literature, May Hill Arbuthnot and Zena Sutherland, summarize the importance of the Bible and its use with children:

> The Bible is a book to grow on and rediscover at different stages of our lives for different reasons, partly because it contains one of the most civilized codes of morals in existance, couched in memorable words. The Old Testament tales, the Book of Psalms, and the dramatic sequence of the New Testament not only are great literature but have the power to widen our vision and renew our strength. Believe or reject what you will theologically, the Bible continues to be a source of strength and wisdom, if children know it well enough to turn back to it and search its richness (Arbuthnot and Sutherland 1972, 707-8).

The Bible as a form of literature is universal to our

culture. How can librarians contribute to the cultural literacy of today's children with Bible stories? "The Bible can only become a major formative influence in our children and young people if it is known . . ." (Partington 1989, 416). Are librarians prepared to make knowledgable selections of biblical stories for use as traditional literature? Are they aware of the criteria for selection of quality children's literature of this type.

Historical Background of Biblical Picture Books

Bibles and versions of Bible stories for children began to appear in the late 17th century. The Newbery firm published a number of illustrated children's Bibles in the 1780s. These pocket books and minature books included summaries of the chief events of both the Old and New Testaments (Carpenter 1984, 60). These books were intended to present Bible stories in forms suitable for children.

The early 19th century saw the introduction of the use of woodcuts to illustrate books such as *The New Pictorial Bible* by Glasgow. During this period family and children's Bibles were published that included notes and illustrations (Carpenter 1984, 60).

Books about individual Bible stories were introduced early in the 20th century. In 1905 *The Story of Noah's Ark* by E. Boyd Smith was proclaimed "The Humorous Book of the Year." It was described as being sometimes for children and

sometimes for adults (Bader 1976, 14). This is an early example of the current trend toward the use of picture books with all levels of readers.

Single books about the Bible often have the more popular and well-known stories as their subject. The first book to win the Caldecott Award in 1937 was Dorothy Lothrop's *Animals of the Bible*. There have been innumerable presentations of biblical texts for young audiences over the years. In recent years there have been over ten retellings of Noah's ark. "The multifacetedness of the Bible is complimented by the variety of approaches taken to it by writers and adapters for children" (Ingraham 1990, 300). The publishing industry has found that single story picture books of the Bible are popular not only with the people who retell them but also for their readers.

Purposes of This Study

The purpose of this study is to compare books produced by religious publishers and trade publishers. Conclusions were drawn regarding the quality and authenticity of the traditional literature in this genre.

Limitations of This Study

As this study is limited to a content analysis of books chosen by random sampling from one bibliographic source, the conclusions drawn from the data do not reflect all of the

Bible story picture books that are available. The study includes only hard cover books and does not include paper backed books, board books, mechanical books with flaps or fold-out pages, search-and-find or puzzle books or illustrated children's Bibles. This study is also limited to English language titles.

Definitions of Terms

For the purposes of this study, the following definitions will apply:

Picture Book - that large group of books in which pictures and text are considered to be of equal importance. A story where the meaning of the text is extended by the illustrations (Cullinan 1989, 29).

Bible - all versions and editions of the book of the holy word of the Christian and Judaic faiths.

Traditional Version - a telling of the story that follows the biblical text (Sharp and Wheeler 1987, 292).

Adaptations or Retellings - a version of the story with an imaginative approach or one that presents the story in a modern setting (Sharp and Wheeler 1987, 292).

End Papers - sheets at the front and back of the book that attach the pages to the cover (Hands 1986, 77).

Front Matter - the first four pages of a book: half-title page, two pages with full title information, and copyright information (Hands 1986, 77).

Tailpiece - the last page of the book with a small illustration that is a way of winding down the story (Hands 1986, 77).

Book Jacket or Dust Cover - the outer protector of the book designed to attract attention to the interior story (Hands 1986, 77).

CHAPTER II.

REVIEW OF THE LITERATURE

The preliminary literature search was based on bibliographic information and abstracts found in the CD-ROM database and print sources for *Library Literature, Education Index*, and *ERIC*. The material found under the catagory "Biblical Literature," specifically Bible stories, was varied. Some articles included criteria for the selection of this particular type of picture book. Some mentioned the use of Bible stories in the Judaic and Christian communities and in schools where they may be integrated with whole language curricula. Additional articles reported on the growth of the religious publishing industry while still others included annotated bibliographies dating from prior to 1990.

Both religious and literacy criteria must be considered when picture books about Bible stories are evaluated (Sharp and Wheeler 1987, 291). The texts and illustrations should work together to present an inspirational book.

Jeanne McLain Harms and Lucille J. Lettrow evaluated twelve versions of the story in Genesis. Their criteria for illustrations included:

> The illustrations should represent excellence in art.
>
> The illustrations should enhance the meaning of the text, reflecting the message and the mood portrayed by the text.

> Details in the illustrations should be historically accurate. (Harms and Lettow 1983, 60)

Since unusual events happen in the Bible, care should be taken so that illustrations improve the reader's understanding and appreciation of the story, but do not frighten him (Sharp and Wheeler 1987, 292).

It is important to credit the original sources of Bible stories' texts. Harms and Lettow emphasized the difference between traditional versions and adaptations in Bible stories. This is a distinction almost unique to biblical literature. Their definitions for each include the following:

Texts of Traditional Renditions

> The story should be clearly and accurately told.
>
> The retelling should reflect the storyteller's skill in using the English language.
>
> The original source of the story should be noted within the volume, especially when the original is not assumed to be known by the reader.

Texts of Adaptations

> The story should be plausible and logical.
>
> Elements chosen for expansion should be appealing to children.
>
> The theme of the original story should not be altered.
>
> The theme should not be presented in a didactic manner.

> The relationship of the adaptaion to the original text should be clear, and one should not need to know the original story to understand the adaptation.
>
> The time elements in the story should be understandable to children (Harmes and Lettrow 1983, 60).

Pat Tipton Sharp, the Associate Professor of Education and Director of the Collection of Religious Books for Children at Baylor University, also stressed in her article that "[a]ll Biblical story books should include the exact locations of the stories in the Bible" (Sharp 1987, 293).

With the combination of a non-fiction theme and illustrations, the location of these titles may vary. Are picture Bible stories classified in Dewey's religion section or the more general picture book section?

Since the Bible is the holy book of the Jewish and Christian religions, one can assume a long tradition of Bible stories in both groups. Recently more contemporary religious fiction is also available. The literature confirmed that Bible stories are still popular with both cultures.

An article in the *Jewish Book Annual* reviewed fifty years of Jewish children's books. Although Bible stories are no longer the only source of recreational reading, Marcia Posner of the Jewish Book Council, confirmed the popularity of Bible stories. Books about Noah and Jonah were the most plentiful followed by titles about Moses,

Joseph, Adam and Eve, the Tower of Babel, Daniel, and Esther. These titles usually appear as picture story books (Posner 1992, 91).

Christian publishers report that sales are very strong in their children's divisions. Retellings of favorite Bible stories are still very popular and some publishers are working on contemporary presentations of them. Alan Fisher of Thomas Nelson Publications says that his company's priority for the selection of Bible stories is to look for stories that are faithful to the Bible, yet relate to the needs of children today. They also look for high quality, and that the story is inclusive of the diversity of the North American population (Griffin 1991, 26). The Bible is a written record of people's continuous search to understand themselves. Bible stories which include cultural diversity may enhance this idea. Will the trend toward multiculturalism respect the original source and the culture of the people of the Bible?

Not only are Christian and Jewish children enjoying Bible stories in their homes and places of worship, but students in public schools are also using the Bible as literature. Whole language reading instruction emphasizes the use of examples of literature for classroom instruction.

The Bible is a part of our cultural literature; Bible stories are included in the genre of traditional literature.

Mary Ann Paulin, a children's librarian, has given

examples of how Bible stories are integrated with other literature for instruction. In her chapter about "Introducing Poetry in Creative Uses of Traditional Literature," she suggested the following titles about Jonah be used as useful examples of different styles of writing and different types of illustrations:

Jonah and the Great Flood by Clyde Bulla;

Jonah and the Lord by George MacBush;

Jonah, an Old Testament Story by Beverly Brodsky (Paulin, 1982, 348-9).

Other writers also stressed that when teaching style in whole language, especially with students doing the retelling, Bible stories are an excellent source for examples. This is especially true because the original source is always available for comparison.

An advantage to Bible stories in the whole language curriculum is the use of picture books at all age levels: Classroom teachers can use picture books to illustrate writing techniques and to expose students to different literary forms. Some books are appropriate for all ages (Milelta 1992, 555).

The practice of using picture books with older students is documented as being successful (Danielson 1992, 652). One can see how Bible stories offer an opportunity for curriculum integration with reading, writing techniques and literary styles.

The growth of the popularity of picture books in general is due to society's changing attitudes about children, increasing interest in what children are reading and the reaction to all this from the publishing industry (Lima and Lima 1993, 21).

Modern marketing strategies have affected the nature of children's picture books. This is no less true of Bible stories for children. These publications are a growing segment of publishers' business.

The growth in religious publishing can be seen not only in the increase of religious book stores, but also in the fact that 70% of general book stores have a religious book area. The editor for *Publishers Weekly's* projected sales through 1996 to predict that religious publishing will increase from 898.1 million dollars in 1992 to Ï132.3 million dollars in 1996 (Baker 1992, 8). If the general and religious markets want quality religious children's books, publishers are prepared to produce them (Griffin 1991, 20).

CHAPTER III.

METHODOLOGY

This study is limited to book titles generated on the CD-ROM *Books in Print, Bowker, 1994,* from the years 1990 to June 1994. "Bible Stories" was the subject entered. The content and structure of a random sampling of picture books containing illustrations and words was analyzed. Data was recorded on a designed coding sheet. (See Appendix A.)

The initial search for the works to be analyzed generated a total of one hundred four (104) titles. Fifty (50) books were selected in the random sampling. Each of the fifty books in the sample was examined individually. Some were obtained through the services of the Cleveland Public Library System and the Cuyahoga County Public Library System. The balance of the books were found in Cleveland area bookstores.

The coding sheets for this content analysis contain catagories based upon preliminary examination of Bible story picture books. Books were previewed from the collections of school, public, and church libraries.

Literary Marketplace, Bowker, 1994, was consulted to determine the which of the publishers could be catagorized as trade and which could be catagorized as religous publishers. Of the fifty books analyzed, thirty-three (33) were from religous publishers and seventeen (17) were from trade publishers.

Data from the coding sheets were first evaluated for trends and patterns that might emerge. It was interesting to see if there were contrasts between books produced by religious publishers and by trade publishers. For example, do religious publishers tend to produce original versions rather than adaptations? How often does either cite the original scripture? Is the original text more often quoted from the Old or from the New Testament? Are original versions more often classified in the Dewey section for relgion rather than the more general picture book area?

According to the selection criteria stated in the Literature Review, are quality illustrations and how they compliment the text a priority for the literature in this genre?

What about the construction of these books? Have the costs of book production affected the inclusion of end plates, book jackets and tailpieces in Bible picture books? Does the overall construction relate to the quality of the content?

There have been some content analyses of Bible story books. Often these compare the retellings of a single event. This study may provide new insight into the future of the quality and authenticity of Bible story picture books and, in particular, whether there are differences between books published by religious publishers and by trade publishing companies?

CHAPTER IV.

ANALYSIS OF DATA

In this analysis, coding sheets were used as the instrument of research as shown on pages 39 and 40 (see appendices). Analysis is divided into two areas: content and construction. Frequencies and percentages were compiled into tables that show some of the pertinent findings from this study. Where accuracy of illustrations or of the story itself is raised as an issue, the standard of comparison is the actual account contained in the Bible.

In addition to the other fourteen areas considered, whether or not the book was published by a trade or religious company is noted. For each area of analysis, general comments are followed by comparisons of the attributes of the different types of publishing companies.

Single Stories and Story Collections

The first catagory addressed in content analysis is whether the books are a single story or a collection of stories. Fifty-two percent of the books are a single story and 48% are story collections. (See Table I.)

The single story books include the retellings of popular Old or New Testament events. The majority of story collections contained both Old and New Testament happenings in the same volume. Retellings and illustrations in the

story collections often focused on the people of the Bible rather than on events. Most of the collections focused more on Old Testament stories than New Testament ones.

The religious publishers printed twelve single stories and twenty-one story collections. The trade pubishers produced fourteen single stories and three story collections.

Old Testament or New Testament as Source of Book

The second catagory for content analysis has three divisions: Old Testament, New Testament and both. Forty-six percent of the books used Old Testament settings, 26% the New Testament and 28% had stories from both. (See Table II.)

One could predict some of the popular Old Testament stories. There were four versions of the creation, five of Noah and the ark and two about Jonah and the whale.

The majority of New Testament stories clustered in three topics: there were three Christmas stories, four Easter stories and four containing the parables told by Jesus.

Books that offered both Old Testament and New Testament stories tend to have a balance of in proportion to the actual number of books in each Testament of the Bible. All but one of the books offered more Old Testament than New Testament stories.

The religious publishers had twelve books containing Old Testament stories, nine containing New Testament stories and twelve with stories from both.

The trade publishers had eleven books containing Old Testament stories, four with New Testament stories and two with stories from both.

Original Stories and Adaptations

The third catagory for content analysis is the difference between books using original Biblical texts as opposed to books of adaptations and retellings. (See page 5 for the working definitions of these terms.) Only 8% of the sample quoted the original text. The remaining 92% of the books are adaptations and retellings. (See Table III.)

Since it is important to cite the sources of traditional literature, it is disturbing that twenty-three of the retellings did not indicate that the Bible was in any way the source of the stories. Other books quoted intermittant verses from the Bible, but either failed to indicate their source as being biblical at all or they failed to indicate which biblical translation or version was the source they used. Bibles that were used in the books using original biblical texts or which were credited as the source in a retelling include: *The King James Version, International Children's Bible, New International Version, New Revised Standard Version, Revised Standard Version*, and

The Torah. Each of these were consulted to verify the accuracy of the quoted text in each of the books which credited its source. In each case, the quotations were found to be accurate.

And It Was Good, an original version of the Book of Genesis, is the only book quoting original biblical text by a religious puiblisher (*The New Revised Standard Version*).

The three such titles for trade publishers are all by well known and recognized illustrators. *Tomie De Paola's Book of Bible Stories* is the most complete. It includes an index of the biblical texts for the *New International Version* of the Bible. *Noah's Ark* illuminated by Isabelle Brent follows the *Revised English Bible*. Finally, Jan Ray's *Story of Christmas* gives credit to the Gospels of Matthew and Luke.

Magnitude in Illustrations

The fourth catagory for content analysis is whether or not the illustrations show the magnitude of the story. This quality may be considered unique to traditional literature wherein unusual (miraculous) events are recorded. Bible events and Bible people are often so special (out of the realm of ordinary experience) that it is a challenge for illustrators to portray them in a way that expresses the spirit of the original story.

Fifty-six percent of the books reviewed demonstrated

the quality of magnitude in their pictures. Forty-four percent of the titles were lacking this quality. (See Table IV.) Judging magnitude is partly subjective, examples follow that illustrate the process.

Two illustrators used gold-leaf paper in their pictures to illuminate their illustrations. This special feature added a sense of magnitude to the text.

The style of Tomie De Paola's illustrations (well known for its simplicity) is augmented in his *Book of Bible Stories* with a variety of angels pictured throughout. This, and the style and content of his other illustrations, demonstrates that magnitude does not have to be shown in a glitsy way. That magnitude can be portrayed through simplification is shown by Sarah Waldman who used acrylic paints contrasted on black glossy paper in *Light*. This contrast adds the element of feeling to the subject of darkness and light in the context of the Creation.

Bold, massive figures with dramatic shadowing are used to portray magnitude in Fish's version of David and Goliath. He does not spare the reader the gross details of the beheading of the giant by the boy David.

Lepon's version of the story of Noah is the only one evaluated that shows people, or even arms and legs of people being covered with flood waters. It illustrates well the magnitude of destruction both during and after the flood.

The portrayal of motion in *God's Gift* also exemplifies

magnitude. The illustrator changes a robot-like Adam into a human through a figure shown spinning like a ferris wheel as God supplies the breath of life.

Finally, Barbara Reid's story of Noah, illustrated with photographs of sculptures made with a clay-like material called plasticine is so three-dimential that one feels like you can touch Noah's curly beard or add necessary items to his wife's pockets. A feeling of closeness to the characters is generated.

Books that were judged to lack quality of magnitude often failed to show emotion in their characters. The folk art technique used for *Eve and Her Sisters* showed Old Testment women with look-alike facial appearances. In another instance (*Two by Two: Favorite Bible Stories*) Noah looked concerned by the presence of only nine rain drops falling from the sky. In some of the books dealing with the emotions of Holy Week, Jesus' anger in Gethsemane was not apparent, nor was the element of shock and surprise seen when the women found that the tomb was empty.

Illustration done in cartoon type styles are the least effective in showing magnitude. This type of illustration does not set Bible stories apart from other similarly illustrated books. Four books published by Thomas Nelson, Inc., are similar in presentation and style and contain this type of illustration.

Religious publishers were about evenly divided in

effectively displaying or not effectively displaying magnitude in their pictures. Sixteen books show magnitude and seventeen do not. Titles that concern the application of biblical messages to modern situations and the modern portrayal of Bible passages were typically the most lacking in this area. The trade publishers have eleven titles that demonstrate magnitude and six titles that do not.

Logical Sequence of Illustrations

The fifth catagory for content analysis is whether the illustrations flow in a logical sequence. Books in the sample analyzed show that 86% sequence well. Fourteen percent could have done a better job at pictorial sequencing. (See Table V.)

All of the single story books show a logical illustration sequence. In other words, they follow the events in the chronological order reported in the Bible. Sequencing is not as exact in the story collectons. However, the majority of the collections do follow the books of the Bible as to their order in both the Old and New Testaments. This was sometimes clearly indicated in a table of contents.

Some of the collections were organized by topics such as praying, loving others, or praising. The Bible selections to support these were sometimes in random order from both the Old and New Testaments. This made the

illustrations difficult to follow. Books which combine Bible stories intertwined with the stories of modern children also have problems with logical sequencing of illustrations.

Some collectons of stories are very brief in their retellings and so only a single illustration accompanies it. This may lead to a problem with sequence. In one book, in a single picture about Moses as a baby, he is floating in the basket in the left hand corner and the same Moses is held by the princess in the middle of the page with only the river separating all the events of the adoption. This is somewhat confusing.

All seventeen of the trade publisher books practice logical sequencing of illustrations. Twenty-five of the books from religious publishers do and eigthteen do not.

Biblical Accuracy

Even retellings and adaptations of biblical stories should accurately reflect their source. The sixth catagory of content analysis evaluates whether or not illustrations are historically accurate or true to the original biblical texts. Sixty-four percent of the books are illustrated accurately; 39% are not. (See Table VI.)

In addition to the Bible texts, two resources were consulted: *Bible Lands* and *The World of the Bible for Young Readers*. These reference books were used to verify pictures

of clothing, shoes, jewelry, housing, boats, and other details often pictured in these books.

Inconsistences were of various kinds. The stories about Noah and the flood provide examples. It is inaccurate to have Noah traveling alone with the animals as was shown in one case, because his family was on the ark. It is inaccurate to have animals helping to build the ark. In a book that uses original text, it is inaccurate to have the ark protected by an open umbrella. Illustrators have creative license but in some cases the license may confuse the message given to the child audience.

David and Goliath are popular characters. Often the text is not followed as to the attire that each was wearing in battle. Some versions fail to complete the event, though admittedly some would view the beheading of Goliath to be too gruesome.

Stories about Jonah also often do not follow the facts. Some do not even show him inside the belly of the whale. One version's whale has shark's teeth. And as with the sequencing of illustrations, inaccuracies are apparent when there is a combination of modern children and Bible characters within the same book.

The religious publishers had twenty-three accurately illustrated books and ten that were not. The trade publishers had nine that were accurately illustrated and eight that were not.

Additional Notes and References

The seventh area of content analysis notes whether or not there are additional notes or references that would suppliment the meaning or specify the origin of the Bible story presented. Forty-two percent of the books had additional information and fifty-eight percent did not supply additional references to the story. (See Table VII.) Various types of information was given. Examples include definitions of terms, maps, additonal facts about a specific story, explanations of shared theologies and conclusions about relationships within the Bible or the Bible characters.

The trade publishers utilized notes about specific books of the Bible, maps, indexes, and a song. The conclusion of *And It Was Good* notes that the Christian, Judaic and Islamic faiths share a common telling of how the world began. The final sentence in this note encourages an ecological reminder to take care of the earth. A few books also included the general message that reading is good for you.

The religious publishers went beyond background information and dealt more with notes about application of the Bible. Often additional comments encouaged the reader to continue to explore the subject of the story by reading the Bible or the Torah.

The structure of books by religious publishers incorporated additional notes about the story. Chapter titles in the tables of contents stressed themes about values, as well as moral and spiritual character. Often a letter to parents was included that informed parents that a child needs to apply the Bible to daily life. Books by V. Gilbert Beers always included a preaching message.

Another feature of religious publishers' book designs was the following sequence for each story: there would be a brief retelling and illustration, the verse from the Bible and then instructional questions. Questions directly related to the content could be answered with the help of an adult or alone. Assimilation of the story and applying its message was given importance equal to that of the story itself.

The trade publishers had seven books with additional information and ten titles that did not include additional information. The religious publishers included notes in fifteen of their books and eighteen did not include additional information.

How Books are Classified

The eighth and final catagory of content analysis considers how the books are classified. Ninty-six percent of the books were assigned to Dewey's Religion Section in the 200's. Only 4% were asigned to the Picture section.

(See Table VIII.)

Books assigned numbers in the 200's strictly followed the Dewey enumerations for specific books of the Old and New Testaments.

All thirty-three books published by religious publishers were classified in the Religion Section of the 200's. Of the trade books, fifteen were in the 200's and two books were classified as Picture books.

After the Flood as well as *And God Created Squash* were the two books that were classified corrctly as picture books. The illustrators, though creative in their approachs, do not follow the events of the Bible accurately. Both books are humorous and thought-provoking and belong in the section assigned.

Book Jackets

The ninth catagory for analysis is the first to analyze book construction. This catagory investigates whether or not the book had a jacket or not. (See the working definition on page 5.) Forty-four per cent of the books had a jacket and fifty-six percent of the books did not have a jacket. (See Table IX.)

Most often the jacket illustration is a repetition of an illustration used in the book. It often portrays the climax of the story such as Samson pulling down the walls of the temple or Daniel in the lions' den.

In six instances the illustration used for the jacket was different from illustration in the book. One was a very dramatic perspective of the closeness of David to Goliath, another showed Daniel peacefully petting lions in the den and a third showed an illuminated parade of girls carrying lamps in the parable of the bridesmaids.

Religious publishers supplied a jacket for twenty-three of their books, but not for ten of their titles. Twelve of the books by trade publishers had a jacket and five of their titles did not.

End Papers

The tenth catagory of analysis concerns whether or not a book has illustrated end papers. (See working definition on page 5.) Only 14% had them while 86% not illustrated end papers. (See Table X.)

End papers help set the tone of the book and also set a standard and indicate the quality to be expected from the beginning to the closure.

Some end papers were representational and depicted prelude and aftermath as with the story of Noah with a beginning end paper showing rain in a dusty sky and a concluding one showing a rainbow on brilliant blue. Other end papers were of geometric designs which harmonized with the illustrations throughout the book.

For books in which end papers were not illustrated, a

variety of solid colors were used. Over one-half of the books had plain white end papers. White was followed in descending popularity by various shades of green, purple, yellow, and pink. The relgious publishers used more purple and pink than the trade publishers.

The religous publishers had only one book with illustrated end papers and thirty-two that did not. The trade publishers had six titles with illustrated end papers and eleven that did not.

Front Matter

The eleventh catagory of analysis concerns front matter. (See working definition on page 5.) Not a single book in this sample had the defined four pages for front matter. (See Table XI.)

There was almost every combination of pages imaginable in the beginnings of the books but none of the books contained materials conforming to the working definition.

The trade publishers had four titles that had the copyright information at the back of the book; religious publishers had one title with copyright information in the back. This is a current trend in picture books.

Tailpieces

The twelfth catagory of analysis concerns whether or

not a book has a tailpiece or not. (See working definition on page 5.) Only eight percent of the books had a tailpiece compared with the ninty-two per cent which do not. (See Table XII.)

One-half of the books having a tailpiece were from a trade publisher and one-half came from a religious puiblisher. All of the tailpieces were drawn from illustrations previously used in the book.

Clarity of Illustrations

The thirteenth catagory of analysis concerns whether or not the illustrations are clearly printed. Ninty-six percent of the books' pictures were clearly printed. Only 4% of the illiustrations could have been improved. (See Table XIII.) Overall, on all types of paper including glossy and recycled, illustrations were printed with clarity that contributed to the overall presentation of the book.

One book for trade publishers and one book for religious publishers could have had better presentation.

Clarity of Text

The fourteenth, and final, catagory of analysis evaluates whether the printed text is clearly printed or not clearly printed. All fifty books considered, or 100%, were clearly printed. (See Table XIV.)

Clarity of the text was obvious no matter the quality

of the paper or the location of words on the page. Often words were placed on colored backgrounds rather than white or intersperced through the illustrations. All the texts were clearly readable.

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CHAPTER V.

SUMMARY AND CONCLUSIONS

The Bible Story books published by trade publishers and religious publishers exhibit certain strengths and weaknesses in common and show certain overall differences as well.

Strengths include the fact that all of the books were correctly classified in either the correct Dewey classification or as picture books. Books that are truly Bible-based picture books are being recognized as different from other picture books that contain a religious theme without actually being Bible-based and are being correctly placed in the non-fiction enumeration of the Religious section.

Equally encouraging is the fact that almost 100% of these books showed acceptable clarity in the printing of both their text and and their pictures. Publishers are acknowledging that their customers want high quality and they are producing such books in this area for children.

Both types of publishers place a jacket on about one-half of their Bible story books. Publishers still feel a need to protect their product and make it attractive to the consumer.

A common weakness shown by the coding sheets is that in three areas of construction, there was an almost total lack

of standards met by both religious and trade publishers. Almost no special consideration was given to end papers, front matter, or the tailpiece. Perhaps this is due to economic considerations in the production of picture books.

The trade publishers are more inclined to print single story books with the majority of them being from the Old Testament. These generally appeal to a wider audience of varying religious backgrounds. Religious publishers drew their material for single stories more from New Testament sources.

Both types of publishers gave equal treatment to both the Old and New Testaments in their story collections. Both the trade and religious companies tend to produce books about well-known stories such as the Creation, Noah, Jonah, David, and Daniel.

One of the weaknesses for both types of publishers was in how few times the Bible is cited as the original source for the story. Trade publishers cited the original source more often than religious ones. Perhaps the religious publishers feel that their readership has this background information but publishers should not assume the background of their readers; they need to cite the original source for Bible stories.

Magnitude is the quality of displaying for the reader the unusual and special nature of events portrayed in the Bible. Religious publishers were not more effective in the

depiction of magnitude than the trade publishers. Religious publishers also failed to follow a logical sequencing of illustrations. There were two reasons for this. First, they tried to integrate characters representing modern children with the Biblical characters and, second, they often grouped stories by topic. The tendency of the religious publishers to mix the story with its message adversely affected the flow of the stories. The same two factors also adversely affected the historical accuracy of these books.

Trade pubishers, who concentrate on producing just the story without at the same time restating the religious message, produce books with more logical sequencing and historical accuracy.

Quality illustrations are very important in the depiction of magnitude. Religous publishers often produce books in sets and all of these books have almost exactly the same style. This does not take into account the need for different styles of presentation in different stories. Consideration of this could further increase the magnitude of their stories. Trade publishers, on the other hand, are contracting for indiviual books. They are also contracting with well-known children's author-illustrators and the quality of the illustrations tends to be higher.

Additional material in Bible story books by religious publishers often took away from the story itself. As

previously mentioned, trying to get the message across disrupted seqence and historical accuracy. It also affected the overtone of reading a good story. But in addition to the introduction of modern characters into the stories, there were often exhortations to parents and to the child-readers themselves, including, sometimes, questions to be answered regarding one's moral behavior in daily life.

Trade publishers' notes, on the other hand, were directly related to the story, not directed to religious and moral decision-making. This particular area of content demonstrated the strongest contrast between the two types of publishers and the overall presentation of Bible story picture books.

Recommendations for Further Research

Further research might include additional content analyses related to this subject area.

A comparative study could be done using titles printed before 1990. A direct correlation could be drawn by using the same coding sheets. This may draw out past and current trends in this genre.

A content analysis of board books designed for preschoolers could be done. It would be interesting to design a coding sheet for this format that would include whether or not the original source was cited and additional information for parents included. There are numerous

children's Bibles on the market today. A similar study limited to Bibles in picture book format could be enlightening when compared using criteria similar to those used here.

In light of how important it is to cite one's original source, an analysis could be done about the reviews for Biblical literature. How often do the reviewers indicate the source of the book in the evaluation?

With the increase in homeschoolers, and political groups stressing values, will choices for public libaries be affected? A study could be done that reflects the direction of purchases in this subject area at the public library. Are the trade and religious publishers equally represented and what are the criteria that are being used to select books in this area of traditional literature?

Whole language and literature-based reading curricula are incorporating the use of picture books when they teach about different types and styles of literature. Will this present instructional trend affect the purchase of more books in picture book format in the area of Bible stories to be used to teach traditional literature in the schools?

APPENDICES

APPENDIX A

CONTENT ANALYSIS

TABLE I

Analysis of Books as Single Stories or Part of Collection of Stories

Single or Collection	f	%
Single	26	52
Collection	24	48
Total	50	100

TABLE II

Analysis of Books as Containing Old Testament Material New Testament Material or Both

Old or New Testament or Both	f	%
Old Testament	23	46
New Testament	13	26
Both	14	28
Total	50	100

TABLE III

Analysis of Books as Containing an Original Bible Story or an Adaptation or Retelling

Original Bible Story or Adaptation or Retelling	f	%
Original Bible Story	4	8
Adaptation/Retelling	46	92
Total	50	100

TABLE IV

Analysis of Books as Containing Illustrations Showing the Magnitude of the Story

Illustrations Show Magnitude of the Story	f	%
Yes	28	56
No	22	44
Total	50	100

TABLE V

Analysis of Books as Containing Illustrations That Flow in a Logical Sequence

Illustrations Flow in Logical Sequence	f	%
Yes	43	86
No	7	14
Total	50	100

TABLE VI

Analysis of Books as Containing Illustrations Which Are Historically Accurate

Illustrations Are Historically Accurate	f	%
Yes	32	64
No	18	36
Total	50	100

TABLE VII

Analysis of Books as Containing Additional Notes Or References About the Story

Additional Notes or References	f	%
Yes	21	42
No	29	58
Total	50	100

TABLE VIII

Analysis of Books to Classification

Classification	f	%
Dewey's Religion Section	48	96
Picture Books	2	4
Other	0	0
Total	50	100

TABLE IX

Analysis of Books as Having a Jacket

Has a Jacket	f	%
Yes	22	44
No	28	56
Total	50	100

TABLE X

Analysis of Books as Having End Papers

Has End Papers	f	%
Yes	7	14
No	43	86
Total	50	100

TABLE XI

Analysis of Books as Having Front Matter

Has Front Matter	f	%
Yes	0	0
No	50	100
Total	50	100

TABLE XII

Analysis of Books as Having a Tailpiece

Has a Tailpiece	f	%
Yes	4	8
No	46	92
Total	50	100

TABLE XIII

Analysis of Books as Having Clearly Printed Illustrations

Clearly Printed Illustrations	f	%
Yes	48	96
No	2	4
Total	50	100

TABLE XIV

Analysis of Books as Having Clearly Printed Text

Clearly Printed Text	f	%
Yes	50	100
No	0	0
Total	50	100

APPENDIX B

CODING SHEET

Title: _____
Author: _____
Publisher: _____
Religous_____ Trade_____ Other_____

Content Analysis

1. a. Single story _____ ☐
   b. Collection of stories _____ ☐
2. a. Old Testament _____ ☐
   b. New Testament _____ ☐
   c. Both _____ ☐
3. a. Original version _____ ☐
   b. Adaptation or retelling _____ ☐
4. Illustrations show the magnitude of the story
   a. Yes _____ ☐
   b. No _____ ☐
5. Illustrations flow in a logical sequence
   a. Yes _____ ☐
   b. No _____ ☐
6. Illustrations historically accurate
   a. Yes _____ ☐
   b. No _____ ☐
7. Additional notes or references about the story
   a. Yes _____ ☐
   b. No _____ ☐
8. Classification of this book
   a. Dewey's Religion Section (200's) _____ ☐
   b. Picture books _____ ☐
   c. Other _____ ☐

Construction Analysis

9. Has a jacket
   a. Yes ☐
   b. No ☐
10. Has illustrated end papers
   a. Yes ☐
   b. No ☐
11. Includes front matter
   a. Yes ☐
   b. No ☐
12. Includes a tailpiece
   a. Yes ☐
   b. No ☐
13. Clearly printed illustrations
   a. Yes ☐
   b. No ☐
14. Clearly printed text
   a. Yes ☐
   b. No ☐

Comments

APPENDIX C

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APPENDIX D

PUBLISHERS of BOOKS USED in STUDY

Abingdon Press
201 Eighth Avenue S.
Nashville, Tennessee 37202

Albert Whitman & Co.
6340 Oakton Street
Morton Grove, Illinois 60053

Alfred A. Knopf Inc.
201 E. 50th Street
New York, New York 10022

Chariot Family Publishing
20 Lincoln Avenue
Elgin, Illinois 60120

Checkerboard Press, Incorporated
30 Vesey Street
New York, New York 10007

Crown Publishing Group
201 E. 50th Street
New York, New York 10022

Doubleday
1540 Broadway
New York, New York 10036

Dutton/Signet
Penguin USA
375 Hudson Street
New York, New York 10014

Greenwillow Press
1350 Avenue of the Americas
New York, New York 10019

Grosset & Dunlap Publishing
200 Madison Avenue
New York, New York 10016

Harcourt Brace & Company
525 B. Street, Suite 1900
San Diego, California 92101

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Herald Press
616 Walnut Avenue
Scottsdale, Pennsylvania 15683

Holiday House, Inc.
425 Madison Avenue
New York, New York 10017

Houghton Mifflin Company
222 Berkeley Street
Boston, Massachusetts 02116

Judaica Press Incorporated
123 Ditmar Avenue
Brooklyn, New York 11218

Kar-Ben Copies Incorporated
6800 Tildenwood Lane
Rockville, Maryland 20852

Lion Publishing
20 Lincoln Avenue
Elgin, Illinois 60120

Little, Brown & Company, Inc.
34 Beacon Street
Boston, Massachusetts 02108

Lothrop, Lee & Shepard Books
1350 Avenue of the Americas
New York, New York 10019

Moody Press
820 N. LaSalle Boulevard
Chicago, Illinois 60610

North-South Books
1123 Broadway, Suite 800
New York, New York 10010

Putnam Berkley Inc.
200 Mqadison Avenue
New York, New York 10016

Roper Press, Incorporated
4737-A Gretna
Dallas, Tedxas 75207

Standard Publishing Company
8121 Hamilton Avenue
Cincinnati, Ohio 45231

Scholastic Inc.
555 Broadway
New York, New York 10012

Simon & Schuster Trade
1230 Avenue of the Americas
New York, New York 10020

Thomas Nelson Inc.
Nelson Place at Elm Hill Pike
Nashville, Tennessee 37214

Tyndale House Publishers
351 Executive Drive
Wheaton, Illinois 60189

Word Incorporated
5221 N. O'Connor Boulevard, Suite 1000
Irving, Texas 75039

Zondervan Publishing Corporation
5300 Patterson Avenue SE Mail
Grand Rapids, Michigan 49530

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